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Record Supplement

for

April, 1943

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C	Columbia	NMR	New Music Recordings
CM	Columbia Masterworks Set	P	Parlophone
CX	Columbia Two-Record Masterworks Set	PAR	Paraclete
D	Decca	PD	Polydor
G	Gramophone (HMV)	T	Telefunken
K	Keynote	TI	Timely
MC	Musicraft	V	Victor
		VM	Victor Masterpiece Set

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Vol. VI

Record Supplement for April, 1943

No. 4

BACH (JOHANN SEBASTIAN)

BACH: Concerto, A minor, for Four Pianos & Orchestra & **VIVALDI:** Concerto, B minor, for Four Violins & Orchestra (2nd movement only). Georg Bertram, Bruno Eisner, Leonid Kreutzer (pianos); M. v. d. Berg, St. Frenkel, W. Hanke, R. Totenberg (violins), both with the Berlin Philharmonic Orchestra, conducted by Heinz Unger. Two 12" imported records (4 sides) Nos. T-SK1317/8; price \$7.70.

This is an excellent performance and beautiful (though not brand new) recording of the exquisite *Concerto for Four Pianos* Bach made from Vivaldi's B minor *Concerto for Four Violins*. It has been recorded also on French Gramophone records issued domestically by Victor (VM-366), but not with anything approaching the undeviating finesse of this performance. What makes these records of peculiar interest is the presence, on the fourth side, of an equally well played performance of the second movement of the original Vivaldi *Concerto*. Through this, it is possible to study the method by which Bach went about producing his transcription — one so superbly well done that the result is more often listed simply "Bach" than "Vivaldi-Bach," as it should be. We relist this recording because we have a limited supply of these altogether superior records remaining in stock. The surfaces are beyond praise.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto No. 5, E flat ("Emperor") for piano & orchestra. Artur Schnabel (piano), with Chicago Symphony Orchestra, conducted by Frederick Stock. Five 12" records (10 sides) in Set VM-939†; price complete with album \$5.77.

Not received before our press deadline. To be reviewed in a forthcoming issue.

BEETHOVEN: Symphony No. 1, C major, Opus 21. Cleveland Orchestra, conducted by Artur Rodzinski. Four 12" records (8 sides) in Set CM-535†; price complete with album \$4.72.

Beethoven's *First Symphony* has not been neglected by recording companies. In the past, and now unavailable, there were versions conducted by Pfitzner, Casals, Mengelberg, and Sir George Henschel. More recently there have been those by Toscanini, Weingartner, Ormandy — and now Rodzinski. This is not, perhaps, a plethora of so attractive a work, but it is abundance. Choice is not easy among the four obtainable versions, and it will be made most often on personal grounds.

All a record reviewer can do in such a dilemma is report his personal experience honestly. Playing the four sets through, and then comparing them passage by passage with an eye to performance, recording, and surfaces, we first discarded VM-409†, Ormandy with the Philadelphia Orchestra. In comparison with the other three, it seemed notably to lack resilience in the conductorial department. Next to be set aside was the Weingartner version, chiefly because of its unfortunate hall echo and altogether peculiar acoustic effects, and despite the superb freedom of its conducting. Faced with a final choice between VM-507†, a fine recording by Toscanini at the head of the BBC Symphony Orchestra, and the new Rodzinski-Cleveland version, this reviewer had to confess himself unable to make a choice, personally determined to own both sets. Perhaps Toscanini has an edge in crispness, though the attack on the very first chord is cleaner in Rodzinski's reading. Perhaps the Cleveland Orchestra and its magnificent hall produce richer sounds, though the BBC Orchestra lacks nothing in brilliance and roundness. Unquestionably the new Columbia set is more brilliantly recorded: without long familiarity, who can decide if such brilliance is desirable in Beethoven's *First*?

LOTTE LEHMANN ON RECORDS

It is amusing to note that the three most famous Lehmanns in music — all ladies with two-syllabled first names beginning with L — are unrelated by blood. Liza Lehmann, famed (or notorious) as the composer of *In a Persian Garden*, was an Englishwoman born in London in 1862. During her lifetime, which ended in 1918, she was renowned first as a singer and later as a composer. Lilli Lehmann, perhaps the greatest of all German operatic sopranos, was born in Würzburg in 1848. Her voice and her methods of voice production were alike so remarkable that she was able, at the age of fifty-nine, to make records that are prized collector's items today. She died in 1929, two years before her somewhat less noted singing sister, Marie. Latest of the soprano Lehmanns is Lotte, born in Perleberg in 1885. Like Lilli Lehmann, she is as admirable for her intelligence and broad interests as for the extraordinary beauty of her singing.

Lotte Lehmann has had two concurrent careers. She is almost without parallel as a singer of German lieder. Her interpretations of Schubert, Schumann, Brahms, and Wolf in particular, have roused universal enthusiasm. Unlike many prominent concert artists, however, she is a truly distinguished actress and has long been one of the most admired of latterday operatic sopranos. Her *Leonora* in *Fidelio* and her *Marschallin* in *Der Rosenkavalier* are considered unique by those who have had the great good fortune to see and hear them. Making her debut as the Third Boy in *Die Zauberflöte* (Lilli Lehmann's, perhaps forty years earlier had been as the First Boy), she has sung many roles, from Nicolai to Strauss to Wagner. She was the first *Arabella* in Strauss' opera of that name.

Mme. Lehmann has written a novel (*Eternal Flight*, New York, 1938) and an autobiography (*Midway in My Song*, New York, 1938). She is now an American citizen, and is known — with more justice than usually inheres in such titles, as the First Lady of Song. She is amply and well represented on records, though the American companies have tended to neglect the operatic side of her achievements. At the Metropolitan Opera, during the 1942-43 season, and at the age of fifty-eight, she gave performances of the *Marschallin* that were unparalleled for dramatic rightness and beauty of style. Her concerts are meeting-places of the musically wise. Her records are treasure trove.

THE LEHMANN RECORDINGS

NOTE: Some of the records listed below are discontinued, others temporarily unavailable. This is particularly true of the Decca numbers. However, a preponderant majority of the records are either in stock or will be shortly. We cannot, of course, guarantee to have any record constantly on hand under present conditions.

ALBUM SETS

A Brahms Recital (Wie bist du, meine Königin; Wir wandelten; An die Nachtigall; Auf dem Kirchhofe; Erlaube mir, feins Mädchen; Da unten im Tale; Feinsliebchen, du sollst mir nicht Barfuss Gehen; Die Mainacht; Sonntag, & O liebliche Wangen). With Paul Ulanowsky (piano). Two 10" records (8 sides.). Set CM-453; price complete with album \$4.20.

Dichterliebe (Schumann) (Im wunderschönen Monat Mai; Aus meinen Tränen spriessen; Die Rose, die Lilie, die Taube, die Sonne; Wenn ich in deine Augen seh'; Ich will meine Seele tauchen; Im Rhein, im heiligen Strome; Ich grolle nicht; Und wüssten's die Blumen; Das ist ein Floten und Geigen; Hor' ich das Liedchen klingen; Ein Jüngling liebt ein Mädchen; Am leuchtenden Sommermorgen; Ich hab' im Traum geweinet; Allnächtlich

im Traume; Aus alten Märchen winkt es, & Die alten, bosen Lieder). With Bruno Walter (piano). Two 10" records & two 12" records (8 sides). Set CM-486; price complete with album \$4.20.

Schumann Duets (Er und sie; Ich denke dein; Familien-Gemalde, So wahr die Sonne scheint & Unterm Fenster). With Lauritz Melchior (tenor) & orchestra, conducted by Bruno Reibold. Two 10" records (4 sides) in Set VM-560; price complete with album \$2.10.

Song Recital (Mozart: Die Verschweigung & An Chloe; Schubert: Ungeduld & Im Abendrot; Schumann: Die Kartenlegerin & Waldesgespräch; Brahms: Therese, Mein Lieb ist grün, & Der Tod, das ist die kühle Nacht, & Wolf: Anakreons Grab & In dem Schatten meiner Locken). With Erno Balogh (piano). Five 10" records (10 sides) in Set VM-292; price complete with album \$3.89.

Song Recital II (Schumann: *Alte Laute, Du bist wie eine Blume*, & *Frühlingsnacht*; Brahms: *Botschaft*, *Das Mädchen spricht*, & *Mein Mädel hat ein Rosenmund*; Franz: *Für Musik & Gute Nacht*; Wolf: *Der Gartner, Du denkst mit einem Fädchen*, & *Storchenbotschaft*; Schubert: *Gretchen am Spinnrade* & *Wiegenlied*; Pfitzner: *Gretel*; Jensen: *Lehn' deine Wang' an meine Wang'*, & Marx: *Selige Nacht*). With Erno Balogh (piano). Six 10" records (12 sides) in Set VM-419; price complete with album \$5.25.

Songs of Vienna (Stolz: *Im Prater blüh'n wieder die Bäume*; Arnold: *Da draussen in der Wachau*; Johann Strauss: *Heut' macht die Welt Sonntag für mich*; Leopoldi: *Wien, sterbende Märchenstadt*; Benatzky: *Ich muss wieder einmal in Grinzing sein*, & *Sieczynski: Wien, du Stadt meiner Träume*). With Paul Ulanowsky (piano). Three 10" records (6 sides) in Set CM-494; price complete with album \$2.89.

Die Winterreise — selections (Schubert) (*Gute Nacht*; *Wasserflut*; *Letzte Hoffnung*; *Die Wetterfahne*; *Aus dem Flusse*; *Rast*, & *Frühlingstraum*). With Paul Ulanowsky (piano). Three 12" records (6 sides) in Set CM-466; price complete with album \$3.67.

Die Winterreise — selections (Schubert) (*Die Post*; *Der stürmische Morgen*; *Die Nebensonnen*; *Die Krähe*; *Täuschung*, *Der Lindenbaum*; *Im Dorfe*; *Rückblick*; *Der Wegweiser*, & *Das Witshaus*). With Paul Ulanowsky (piano). Two 10" records & two 12" records (8 sides) in Set VM-692; price complete with album \$4.20.

(Mme Lehmann also sings in *Der Rosenkavalier* — VM-196†, and in both the First Act (VM-298†) and Second Act (VM-582†) of *Die Walküre*.)

SINGLE RECORDS

BEETHOVEN

Ich liebe dich. With Erno Balogh (piano). 10" V-1995; 79c.

BORTNIANSKY

Ich bete an die Macht der Liebe. With chorus & organ. 10" D-20338; 50c.

BRAHMS

Ständchen & Wiegenlied. With Paul Ulanowsky (piano). 10" C-17300D; 79c.

EULENBERG

Rosenlieder (*Monatsrose*; *Wilde Rose*; *Weisse und rote Rose*; *Rankende Rose*, & *Seerose*). With piano. Two 12" records (3 sides) D-25800/1; \$1.50.

GRETCHANINOFF

My Native Land. With Erno Balogh (piano). 10" V-1893; 79c.

HAHN

D'une prison. With Erno Balogh (piano). 10" V-1972; 79c.

HILDACH

Der Lenz & Der Spielmann. With orchestra conducted by Manfred Gurlitt. 12" D-25802; 75c.

KORNGOLD

Das Wunder der Heliane: Ich ging zu ihm. With orchestra conducted by Manfred Gurlitt. 12" D-25805; 75c.

MENDELSSOHN

Auf Flügeln des Gesanges & Morgengruss. With Paul Ulanowsky (piano). 10" C-17344D; 79c.

PUCCINI

Tosca: Ah! quegli occhi, Act I & Amaro sol per te m'era il morire, Act III. With Jan Kiepura (tenor) and orchestra, conducted by Manfred Gurlitt. 12" D-29016; \$1.05.

SJOBERG (arr. Balogh)

Tonerna (Visions). With Erno Balogh (piano). 10" V-1972; 79c.

STRAUSS (RICHARD)

Arabella: Arabella's Aria, Act I & Opening Duet. With Kate Heidersbach & orchestra, conducted by Richard Jager. 10" D-23048; 79c.

TRADITIONAL

Aus tiefer Not & Ach blieb' mit deiner Gnade (chorales). With organ. 10" D-20333; 50c.

Drink to Me Only With Thine Eyes. With Erno Balogh (piano). 10" V-1893; 79c.

Ein feste Burg ist unser Gott. With chorus & organ. 10" D-20338; 50c.

Geleitet durch die Welle (Hymn to Our Lady) & Es blüht der Blumen eine (Hymn to Our Lady). With organ. 10" D-20337; 50c.

Jesus, meine Zuversicht & Wir glauben all' an einen Gott (chorales). With orchestra & organ respectively. 10" D-20335; 50c.

O Haupt voll Blut und Wunden & Christi Mutter stand in Schmerzen (Passiontide Hymns). With organ. 10" D-20336; 50c.

Schlafe, mein süßes Kind. With Erno Balogh (piano). 10" V-1995; 79c.

WAGNER

Lohengrin: Euch Lüften, die mein Klagen, Act II, Scene 2 & Einsam in trüben Tagen, Act I, Scene 2. With orchestra conducted by Weissmann. 10" D-20282; 50c.

Schmerzen & Träume. With orchestra. 10" D-20284; 50c.

Tannhäuser: Dich, teure Halle, Act II & Allmächtige Jungfrau, Act III. With orchestra. 10" D-20283; 50c.

Die Walküre: Du bist der Lenz & Tristan und Isolde: Liebestod. With orchestra conducted by Weissmann. 12" D-25807; 75c.

WERNER

Heidenroslein. With violin & piano. 12" D-25801; 75c.

WORTH

Midsummer. With Erno Balogh (piano). 10" V-1893; 79c.

Listen carefully, then, to VM-507† and CM-535†. Toscanini uses up but seven record sides (the other three in VM-507† contain Brahms' *Tragic Overture*), while Rodzinski requires eight. With this new set, Dr. Rodzinski makes his debut on records as a classical conductor — hitherto he has recorded nothing earlier than Weber. He is a complete success, and not least of all because Columbia has held to the high standard of all its Severance Hall recordings. The record surfaces listened to were excellent. Altogether, CM-535† calls for enthusiasm.

DEBUSSY (CLAUDE-ACHILLE)

DEBUSSY: *Sonata No. 3*, for violin and piano & FAURE: *Après une rêve* (arr. Elman). Mischa Elman (violin) & Leopold Mittman (piano). Two 12" records (4 sides) in Set VM-936†; price complete with album \$2.62.

The compositions of Debussy's last years have never been as popular as those of his youth and middle life. Yet there are respects in which they are the most interesting and beautiful of all his works. Such purified and essentialized Debussy as contained in the piano duets called *Six épigraphes antiques* or the two-piano pieces called *En blanc et noir* are disregarded to our loss. The three sonatas composed between 1915 and 1917 — one each for cello and piano, flute, viola (or oboe), and harp, and violin and piano — are masterpieces of melodic invention and subtle craftsmanship. They lack only the sensuous mistiness to which, mistakenly, many would like to limit the composer of *La Mer* and *Pelléas et Mélisande*.

The third Debussy sonata, for violin and piano, has been recorded three times. The version by Jacques Thibaud and Alfred Cortot has long been unavailable, and no copy is at hand for comparison. The early Columbia version (CX-44) by Alfred Dubois and Marcel Maas is an admirable performance, and had the best results of the recording and manufacturing techniques of its day. Both are unquestionably now eclipsed by a truly astonishing performance by Mischa Elman and Leopold Mittman — astonishing because Debussy at his most refined would not, in advance, be likely material for Elman's particular talents. He has estimated the stylistic requirements of the sonata perfectly. His playing is that of a great musician and — of course — a violinist without technical limitations. Victor has seen to it that this electrifying performance is matched by the best type of American mirror recording. Perhaps — and only perhaps — the piano is a little too much in the background. Otherwise this set can be called nothing short of a definitive version of one of Debussy's masterpieces.

The odd fourth side of VM-938† is given over to one of the most insensitive transcriptions imaginable — a violin-and-piano version by Mr. Elman of Fauré's exquisitely delicate song *Après une rêve*. Here the overemotional tendency which has marred Elman's playing for many is very much present. Together with the incredible slow tempo at which the music is played, it succeeds in destroying utterly

the rarefied atmosphere that is the original song's only *raison d'être*. Overlook it, however, for the other three sides of the album offer a musical experience of the highest sort.

DOMINGUEZ: *Mala Noche*, see LECUONA: *Dame de tus Rosas*.

FAURE: *Après une rêve*, see DEBUSSY: *Sonata No. 3*.

HANDEL: *Messiah: Rejoice Greatly, O Daughter of Zion & I Know That My Redeemer Liveth*, see COLLECTIONS: ORATORIO ARIAS SUNG BY ELEANOR STEBER.

HAYDN (FRANZ JOSEF)

HAYDN: *The Creation—Rolling in Foaming Billows & Now Heaven in Fullest Glory Shone*. Nelson Eddy (baritone), with orchestra conducted by Robert Armstrong. 12" record (2 sides) No. C-71450D; price \$1.05.

The text of Haydn's magnificent oratorio *Die Schöpfung* brings up a peculiar problem. It was originally a collection of lines from *Paradise Lost*, arranged by a poetaster of little poetic integrity. The words Haydn actually set, however, were a German translation of that arrangement. If full justice is to be done to Haydn's masterpiece, then, it must be sung in the inferior German of a bad translation of jumbled lines from Milton. There is no possibility of using the original lines from Milton, as they cannot be made to fit Haydn's music without making hash of both. What we hear when a singer gives us parts of *Die Schöpfung* in English is a re-translation back into that language. It is little wonder that the English text is barren of distinction.

The two numbers (6 & 22) on this new record have been recorded before. All earlier versions of *Now Heaven in Fullest Glory Shone* are at present unobtainable, while of the several of *Rolling in Foaming Billows*, only V-9654, sung by Robert Radford (bass) can be called current — and it was once described by Irving Kolodin with every appearance of justice as the worst record in the Victor catalogue. C-71450D would, then, be welcome even were it bad in one department or another. As a matter of fact, it is excellent as to recording, excellent (in the sample record, at least) as to surface, and mediocre only in the performance. Those who like Nelson Eddy will find him his usual self on C-71450D; so will those who do not like him. This reviewer cannot find the melancholy, lazy quality of his voice anything but completely unsuited to this vigorous music.

HAYDN: *The Creation: With Verdure Clad & On Mighty Pens*, see COLLECTIONS: ORATORIO ARIAS SUNG BY ELEANOR STEBER.

LECUONA (ERNESTO)

LECUONA: Dame de tus Rosas & DOMINGUEZ: Mala Noche. Carlos Ramirez (baritone), with the Victor Concert Orchestra, conducted by Alfred Cibelli. 10" record No. V-10-1043; price 79c.

The selections on this record are average Cuban (or other Latin American) popular songs of the type called *canción bolero*. Carlos Ramirez possesses an attractive baritone voice and a sense of the style required. The recording is clear. Nothing about this record suffices, however, to explain why it is not a black label 52c record rather than a red label 79c one. It clearly belongs in the same general category as the records of Pedro Vargas.

PROKOFIEV: Alexander Nevsky—Arise, People of Russia, see **COLLECTIONS: SOVIET SONGS FROM SOVIET FILMS.**

RIMSKY-KORSAKOV (NIKOLAI ANDREIEVICH)

RIMSKY-KORSAKOV: Russian Easter Overture, Opus 36. NBC Symphony Orchestra, conducted by Leopold Stokowski. Two 12" records (4 sides) in Set VM-937†; price complete with album \$2.62.

A note on the cover of Victor Album 937† reads as follows: "In this recorded version Stokowski adds additional tone color to the score (towards the last half of the second side) by substituting a male voice in the chant-like recitative passage (*maestoso*) originally allotted to the trombone."

With the exception of a long unobtainable rendition by a band, there has been only one recorded version of Rimsky-Korsakov's light-shot *Russian Easter Overture*, that by the Philadelphia Orchestra, conducted by Stokowski, released by Victor (V-7018/9) as long ago as 1929. That version was truly a marvel of its period, and retains not a little of its glorious tonal richness to this day. It is a real gramophonic classic. But recording has progressed far since 1929, and last month's superlative *Fire Bird* gave every reason for hoping that Stokowski's NBC Symphony recording of the Rimsky-Korsakov overture would equally bring abreast of the times one of the best of his re-creative efforts.

In tonal splendor, accuracy of recording, smoothness of surface, and plasticity of conducting, VM-937† leaves nothing to be desired. It is, in fact, one of the most lifelike recordings a great orchestra has ever been given. It could be recommended with superlatives and without hesitation — if only Dr. Stokowski had not believed that he knew better than Rimsky-Korsakov what Rimsky-Korsakov was driving at. Only those who would not mind a publisher's changing a chapter in, let us say, *Anna Karenina* to suit himself will be able to accept the substitution of a human voice for a perfectly placed trombone with anything this side of rage. What, one wonders, would Dr. Stokowski

think of an art dealer who repainted a figure in a Gauguin or a Degas to suit his own fancy?

Despite its fourteen years, the Philadelphia-Stokowski recording of the *Russian Easter Overture* retains first place by default. An up-to-date recording is still badly needed. Will Rodzinski, Beecham, or Monteux oblige?

SCHUBERT (FRANZ PETER)

SCHUBERT: "Wanderer" Fantasia, Opus 15, arranged by Liszt for piano and orchestra. Clifford Curzon (piano), with The Queen's Hall Orchestra, conducted by Sir Henry J. Wood. Three 12" imported records (6 sides) Nos. D-X185/7; price \$6.30.

Among Liszt's transcriptions, his arrangement as a *Concertstück* of the "Wanderer" *Fantasia*, which Schubert originally wrote for piano solo, is uniquely discreet. The master tamperer seems to have recognized that his usual methods would destroy the only reasons for the *Fantasia's* existence — the simple purity of its melodies, the clarity of its harmonies, and its general air of folklike naivete. Where he altered the piano part at all, it was to build it up to a volume at which it could follow or precede orchestral passages reasonably. The orchestral passages themselves are direct transpositions of parts originally in the piano score.

The Liszt arrangement seems to have been recorded twice. There is the Columbia version — CM-426, Edward Kilenyi, with an orchestra conducted by Selmar Meyrowitz. That set is notable for Mr. Kilenyi's virtuosic clarity and entire insensitivity to the style requisite for Schubert. He treats the music, that is, as though it were all Liszt. Clifford Curzon strikes much nearer the heart of the matter, and has the sensitive support of Sir Henry J. Wood, making these beautifully recorded and smoothly surfaced records an unquestionable first choice. We relist them at this time because we have a few sets left in stock.

SCRIABIN: Preludes Nos. 9 & 10, Opus 11, see **SHOSTAKOVICH: Concerto for Piano & Orchestra.**

SHOSTAKOVICH (DMITRI)

SHOSTAKOVICH: Concerto for Piano & Orchestra, Opus 35 & SCRIABIN: Preludes Nos. 9 (E major) & 10 (C sharp minor), Opus 11. Eileen Joyce (piano), with (in the Concerto) Arthur Lockwood (trumpet) and the Hallé Orchestra, conducted by Leslie Heward. Three 12" records (6 sides) in Set CM-527†; price complete with album \$3.67.

"When will we get a domestic recorded version of that rash, raucous, and altogether engaging *jeu d'esprit*, the Shostakovich *Concerto for Piano and Orchestra, Opus 35*?" Thus this SUPPLEMENT two months ago. The answer is at hand, not in a domestic recorded version, but in a domestic Columbia release of the excellent English Columbia

(DX-1049/51) version. CM-527† well fills a persistent and widespread demand for a good recording of one of the prime examples of nose-thumbing in modern music.

The Shostakovich *Concerto* is, of course, not to be taken solemnly. It is closer to Gershwin than to Beethoven, closer to the William Walton of *Façade* than to Bach. Having been composed shortly after 1930, it belongs to the period of the *First*, rather than the *Seventh Symphony*. It is tricked out with moments of Slav brooding, passages of pseudo-American jazz, and longish intervals of fizzy pyrotechnics. It has no soul. But it is once of the liveliest pieces of music-making on discs. In reality, it is a double concerto, for the solo trumpet is at least as important as the solo piano. Both, by the way, are superbly played, the former by Arthur Lockwood, the latter by one of England's most distinguished musicians, Eileen Joyce. Leslie Heward (not Howard, Mr. Printer) puts the Hallé Orchestra through the somewhat antic paces required by the score with smooth despatch. The recording is of English Columbia's best, and domestic Columbia has handled the pressing satisfactorily.

The two *Preludes* on the odd sixth side belong to the early period in which Scriabin sounded like Chopin and Liszt without imitating them. They are expertly conceived for the piano, and Miss Joyce plays them up to the hilt. A rebirth of Scriabin's piano music is about due, and this record-side may serve as well as any as its herald.

SKILTON (CHARLES SANFORD)

SKILTON: *Indian War Dance & Sunrise Dance*. Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 12" record (2 sides) No. V-11-8302; price \$1.05.

Charles Sanford Skilton was born in Northampton, Massachusetts, in 1868. He has been a teacher, an organist, and a composer, and has interested himself particularly in the music of the Indians of the United States. The selections on this record are labeled in a confusing manner, but apparently are *War Dance* (from *Two Indian Dances*, 1915) and *Sunrise Dance* (from *Suite Primeval*, 1920). The former is a full-dress orchestration of a ritualistic melody of monotonous character, the latter a songlike melody for solo cello (ably played by Ellison MacKown) with thin orchestral accompaniment. Both are mildly attractive. Dr. Howard Hanson conducts Skilton's pieces with his customary care, and the result is a clean-cut record of some charm. The recording is excellent, containing no unessential noises for the needle to pick up.

WALTON (WILLIAM TURNER)

WALTON: *Scapino, a Comedy Overture*. Chicago Symphony Orchestra, conducted by Frederick Stock. 12" record (2 sides) No. C-11945D; price \$1.05.

Directly or indirectly, the *commedia dell'arte* has been the inspiration for a very large amount of music. Shortly after 1600, an artist named Jacques Callot (1592-1635) did a series of etchings known as *Balli Sfessania*. The pictures show scenes from the *commedia dell'arte*. One of them depicts Scapino struggling with Zerbino over a bottle of wine. It was this vivid encounter that Walton took as his point of departure for a comic overture when Dr. Frederick Stock invited him to compose something especially for the fiftieth anniversary season of the Chicago Symphony Orchestra, 1940-41. The overture received its world premiere in Chicago on April 3, 1941, and has now been released domestically for the first time as recorded by the orchestra and conductor for whom it was composed.

Scapino is vivacious, rushing music of great orchestral dexterity. It has verve, it has dash. What it seems to lack is substance. Nevertheless, it is music of real interest and considerable charm, and is a welcome addition to the still painfully limited recorded repertoire of contemporary music. Its performance reveals the Chicago Symphony Orchestra at its very best, a best that makes this record a fine memorial tribute to the late Dr. Stock. The recording is of extraordinary verisimilitude and clarity. The sample record listened to had smooth, unblemished surfaces and no appreciable rustle. This recording was released first in England, having been issued there in January, 1942, by Columbia as LX-931.

WEINBERGER (JAROMIR)

WEINBERGER: *Czech Rhapsody*. National Symphony Orchestra, conducted by Hans Kindler. 12" record No. V-11-8297; price \$1.05.

Out of what appear to be Czechoslovak folksongs, the composer of *Schwanda* has fashioned an orchestral rhapsody. It is attractive music of no noticeable distinction. It wholly lacks the wizardry that has made Enesco's *Romanian Rhapsody No. 1* a leader in popularity among our century's orchestral compositions. The members of the Washington orchestra play superbly well, but it cannot be said that Dr. Kindler's leadership is either incisive or inspiring. Altogether, V-11-8297 neither adds nor subtracts much of anything to or from anyone's reputation. The recording is adequate, the surfaces are up to Victor's most recent standards.



DICTION

MILLAY (EDNA ST. VINCENT)

MILLAY: *The Murder of Lidice*. Basil Rathbone & Blanche Yurka, with chorus. Three 12" records (6 sides) in Set CM-536†; price complete with album \$3.67.

Just and flaming anger, considerable talent, endless good intentions, and much careful work went into the various actions by which this set of records was brought into being. The ruthless, vengeful murder of a village is more than enough reason for all of it. It would be a satisfying pleasure to report that the end result — the sounds that come off the records — lives up to the subject matter and the combined efforts of poet, actors, singers, and recording engineers. The sober truth, however, is that that end result is embarrassing. It is embarrassing because of the old, familiar diversity between honesty of intention and honesty of aesthetic results. So long as the text is calm and preparatory, the words Mr. Rathbone and Miss Yurka speak — and the way they speak — are arresting and convincing. But when the emotional crises arise, the words ring either false or insufficient while the speech becomes elocutionary and finally degenerates into hamminess. The fault is likely to be Miss Millay's: she did not possess the proper fuel for burning her anger into literature. Mr. Rathbone and Miss Yurka have reacted, as experienced stage people do, to the lines they read. When the rhymed journalism is charged with no more emotion than it can bear, their reactions are credible and moving. When that same journalism becomes very like the purple passages in a ten-twenty-thirty thriller, their voices go purple sympathetically. What is not to be found either in Miss Millay's poem or in its presentation here is the full impact the theme might bring in the lines of a great writer.

The folksongs in the background add nothing, subtract nothing. The recording is clear. All that is lacking is the magic transmutation from reporting into literature. The headlines of today's paper are no less dramatic and far less pretentious.

COLLECTIONS

FOLK SONGS OF THE UNITED NATIONS. Wallace House (tenor), accompanying himself on a guitar. Three 10" records (6 sides) in Set AS-340; price complete with album \$2.89.

Twelve of the United Nations are represented in this collection by the following folksongs:

Greece: Katou Sto Yalo (By the Sea)

Russia: Kuznitze (Song of the Blacksmith) & the Ukraine: Hanja Moladitchka (Anna the Beautiful)

England: An Acre of Land

Wales: Hob y deri dando

Scotland: The Braes o' Balquhidder

Australia: Waltzing Matilda

Canada: Boat Song

New Zealand: Maori Farewell

Poland: Pyt Mi Vshistsi (Let's All Drink)

Czechoslovakia: Tovacov

Mexico: El Tecolote (The Little Night Owl)

Mr. House sings with engaging spirit. If his performances may be judged by that of *El Tecolote* (the only one with which this reviewer is familiar on its native ground), they are authentically in the grain. They are, at any rate, of great charm. The recording is excellent.

LAURITZ MELCHIOR IN DANISH SONGS. Lauritz Melchior (tenor), with chorus and Ignace Strassfogel (piano). Two 10" records (4 sides) in Set CX-233; price complete with album \$2.10.

The songs included in this album set are:

Heise: Little Karen & Hawks Fly Over Land and Sea

Andersen: So Many Birds Are Flying & Spring Is Coming

Lange-Müller: Bright Sunshine & Summer Lightning & Renaissance—Serenade

As this is an album of singular charm, and seems destined for widespread popularity, perhaps a few words about the relatively unknown composers will be useful. Peter Arnold Heise (1830-1879) composed, in *King and Marshal*, one of the best liked of Danish operas. A pupil of, among others, Niels W. Gade, he became an admired pedagogue, and also composed prolifically in many forms, achieving notable success in his nearly two hundred songs. Sophus Andersen (1859-1923) is known best for an orchestral suite based on the timeless fairy tales of Hans Christian Andersen, though he also composed numerous songs. Peter Erasmus Lange-Müller (1850-1926) composed operas, incidental music for plays, a large quantity of instrumental pieces, and songs. All three of these men were prominent in the musical affairs of Denmark.

Not one of the songs here presented lacks melodic attractions. It is the three selections by Lange-Müller — and particularly the *Serenade* with choral refrains — that have most individuality and distinction. All are beautifully sung in Danish by Mr. Melchior, who has never sounded better on records. Columbia, which has not been notably successful in recording male voices, has done him full justice. CX-233 is a consistently interesting and distinguished addition to the lists. To hear it without preconceived notions is to be won over at a sitting to the proposition that we have been missing worthwhile music by not having more Danish composers represented in our concerts and on our records.

MOSCOW STRIKES BACK. Four 10" records (8 sides) in Set S-225; price complete with album \$2.89.

This album contains the following:

Song of My Native Land (Isaac O. Dunayevsky)

March of the Tanks (M. Blanter)

Life is Better

Do Not Touch Us (from the film *Fighting Friends*)

Who Knows Him? (V. G. Zacharov)

Red Aviator's Song

Red Moscow (Pokrass)

Sport March (Isaac O. Dunayevsky, from the film *Goal-Keeper*)

The recording artists are various — ranging from choruses male, female, and mixed, to a balalaika orchestra, symphonic orchestra, and soloists. The performances, in addition to being authentic, are full of gusto. The recordings are adequate, the general results interesting in the extreme. Isaac O. Dunayevsky would seem to be a cross between what, in their separate ways, Sousa and Irving Berlin have been to the United States.

NOSTALGIA OF PARIS. Irene Hilda, diseuse, accompanying herself at the piano. Three 10" records (6 sides) in Set BA-5; price complete with album \$3.68.

The songs in this set are:

Trenet: Si tu vas a Paris & Romance de Paris

Mizraki: Une charade & Sur deux notes

Asso: Je n'en connais pas la fin & C'est lui que mon coeur a choisi

The songs are of peculiar interest because of their being among the first to be heard from post-Armistice France. Miss Hilda, who has not much of a voice, sings them with understanding. The results, well recorded, will charm those with memories of the boulevards and faubourgs.

ORATORIO ARIAS SUNG BY ELEANOR STEBER. Eleanor Steber (soprano), with the Victor Symphony Orchestra, conducted by Charles O'Connell. Three 12" records (6 sides) in Set VM-927; price complete with album \$3.67.

The selections in Eleanor Steber's first album are:

Haydn: The Creation—No. 7. And God Said; No. 8. With Verdure Clad

The Creation—No. 15. And God Said; No. 16. On Mighty Pens

Handel: Messiah — No. 19. Rejoice Greatly, O Daughter of Zion

Messiah — No. 47. I Know That My Redeemer Liveth

Miss Steber has one of the most beautiful young soprano voices to be heard today. Since her debut as Sophie in a Metropolitan *Rosenkavalier* on December 7, 1940, she has given every reason for believing that she is a well-endowed, serious, and highly versatile artist capable of growth and development. A single 12" recording of her voice (V-18088—Duparc's *Chanson triste* and Bachelet's *Chère nuit*) was issued in October, 1941. It was not a record that, in choice of songs, suppleness of accompaniment, or clarity of diction was likely to establish her gramophonic reputation. It did, however, demonstrate the beauty of her voice and her capability of handling it.

Now Eleanor Steber is represented by an album that should make clear that she is a soprano of great quality. Her voice, particularly in its lowest and highest registers, is lovely, her placement entirely admirable. She sings with feeling for text and with regard for variety and nuance. Mr. O'Connell has given her adequate accompaniment, and the recording is pleasantly brilliant. Her versions of two arias from *The Creation* and two from *Messiah* are complete (the former with the introductory recitatives). This, one would like to say, is the very model of what such an album should be.

As a sidelight, notice that Miss Steber has some difficulty making the words of the Haydn understandable, but projects the exact sound of Handel's text without effort. The Haydn is a translated text—that is, it is not the words for which Haydn conceived his music—whereas the Handel is exactly as he composed it. Here is another weapon, if another be needed, for the arsenal of those who oppose translating song and opera.

SONGS OF LIDICE: Jarmila Novotna (soprano) and Jan Masaryk (piano). Three 12" records (6 sides) in Set VM-936; price complete with album \$3.67.

Not one of the fifteen Czechoslovak folksongs in this album has anything specifically to do with Lidice, though any one of them may have been sung by the citizens of that shattered village. Taken from several regions of the temporarily vanished republic, these fifteen vary from music of great persuasiveness to commonplace tunes for commonplace jingles. The singer is Jarmila Novotna, a beautiful soprano of the Metropolitan Opera, the pianist Jan Masaryk, Vice-Premier of Czechoslovakia.

The beauty of Miss Novotna's voice pales, on the opera stage, beside that of her face and her slim, unoperatic figure. On these records, with her physical presence lacking, the beauty of her voice is all but nonexistent. She sings harshly and almost without nuance of any kind. Mr. Masaryk, however eminent and admirable as a statesman, is not a first-rate pianist, and therefore not a first-rate accompanist. What we have here, then, is a collection that may be redolent with nostalgic beauty for the exile and the émigré, but that is likely to be monotonous and irritating to the average lover of song. The recording has a curiously shallow sound that does little to mitigate the glassy brittleness of Miss Novotna's tones.

The following are the closest approximations our font of type allows to the original titles of the songs in VM-936, together with the English titles as given on the records: *Precos K Nam Nepriiel?* (Why Didn't You Come?), *Zeleni Hájové* (Green Woodlands), *Sly Panenky Silnici* (Maidens Walking Down the Road), *Ach Synku, Synku* (My Son, My Son), *Zdalo Se Mi, Má Panenko* (I Had a Dream, My Darling), *Kto Má Poceruo Galánku* (He Whose Beloved is Dark), *Horo, Horo, Vysoká Jsi!* (Oh, Mountain, How High Thou Art!), *Láska Boze Láska* (Love, Dear God, Love), *Tece Voda Tece* (Flowing Waters), *Andulko, Mé Dite* (My Little Anna), *Dobru Noc* (Good Night), *Koupim Já Si Kone Vrány* (I'll Buy Myself a Black Horse), *Umrem, Umrem* (When We Die), *Ach Neni, Tu Neni* (Gone is My Love), and *Pod Tým Nasim Okienekom* (Underneath Our Window).

SOVIET SONGS FROM SOVIET FILMS. Four 10" records (8 sides) in Set S-215; price complete with album \$2.89.

Generally speaking, Russia has led the world in equipping its films with apt and distinguished music. This interesting album presents eight selections from outstanding Soviet films. The selections, films, and composers (where identifiable) are as follows:

Forward to Victory (The Red Tanks) — Dmitri & Daniel Pokrass

Song of the Fatherland (One Day in Soviet Russia)
Red Army Nurses' Song (The Girl from Leningrad)
— Shebalin

Red Army Nurses Arrive at the Front (The Girl from Leningrad) — Shebalin

Arise, People of Russia (Alexander Nevsky) — Prokofiev

March, Partisans (?) — Chernow

Youth (Volga, Volga) — Dunayevsky

Enthusiasm March (Tanya) — Dunayevsky

SECOND SUPPLEMENT TO THE RECORD BOOK

Published on March 25 was the *Second Supplement* to David Hall's *The Record Book*, listing and evaluating the releases through December, 1942. Published by Smith & Durrell, and selling for \$1.50, running to 122 pages, it contains much useful information and a good deal of sound opinion. Those who know the original publication (now available, with the *First Supplement* bound in, for \$3.75) will find the *Second Supplement* continuing its method,

pace, and point of view. Mr. Hall does not attempt to be as inclusive as *The Gramophone Shop Encyclopedia of Recorded Music*, as intensely critical as B. H. Haggin's *Music on Records*, or as brief and easily consultable as Irving Kolodin's *A Guide to Recorded Music*. His principal virtue probably lies in his points of view being, on the whole, a credible average of the opinions of record audiences. He is not an incisive or revealing critic, but he is sound. His *Second Supplement* is most welcome.

MUSICRAFT SETS

The following MUSICRAFT sets are being discontinued for the duration of the war. We relist them at this time because we have a small stock of each on hand, and wish to call them to the attention of our readers. Because of limited supplies, we cannot guarantee delivery.

No. 2. BEETHOVEN: *Trio, C minor, Opus 1, No. 3 & Little Trio, B flat major (1812).* American Art Trio (Milton Kaye, piano; Max Hollaender, violin; Sterling Hunkins, cello). Four 12" records (8 sides) in Set MC-2; price complete with album \$4.72.

No. 48. VIVALDI: *Violin Concerto, A & Pastorale, A, Opus 13, No. 4. Robert Quick (violin), with Manuel and Williamson Harpsichord Ensemble and (in the Pastorale) with Dudley Powers, cello, & Philip Manuel, harpsichord.* Two 12" records (4 sides) in Set MC-48; price complete with album \$2.62.

No. 49. HANDEL: *Oboe Concerto, G minor, Opus 3, No. 3 & Harpsichord Concerto, F, Opus 4, No. 4. Manuel and Williamson Harpsichord Ensemble with (in the Oboe Concerto) Florian Mueller (oboe).* Three 12" records (6 sides) in Set MC-49; price complete with album \$3.67.

FOR OPERA LOVERS

There is a new book by Ernest Newman. It is *More Stories of Famous Operas* (Alfred A. Knopf, New York, 1943, 585 pp., \$4.00). The operas included, and dealt with in Mr. Newman's inimitable and searching way are *Turandot*, *Gianni Schicchi*, *Der Barbier von Bagdad*, *Thais*, *Eugen Onegin*, *Prince Igor*, *Le coq d'or*, *Elektra*, *Orfeo ed Euridice*, *Lakmé*, *Les Huguenots*, *Così fan tutte*, *Die Entführung aus dem Serail*, *Les Troyens*, *Don Pasquale*, *La Juive*, *Manon*, *Falstaff*, *Louise*, *Pelléas et Mélisande*, *The Bartered Bride*, *Die Fledermaus*, *Roméo et Juliette*, *Der Rosenkavalier*, *Cavalleria rusticana*, *Pagliacci*, *Wozzeck*, *L'Heure espagnole*, and *Boris Godunov*. Besides clear exposition of the stories, each entry is happy in musical examples and in Ernest Newman's rich allusiveness.

DECCA CLASSICAL RECORDS

We continue herewith the list, begun in the November, 1942, and January, 1943, issues of the SUPPLEMENT of domestic Decca pressings still in stock. Like the earlier lists, these are repressings of European recordings. All in this particular list are 10" records and sell for 50c each. Because of limited supplies and the impossibility of replenishing them, the titles below are naturally offered only for the limited period during which stock will remain on hand. The list will be completed in a forthcoming issue of the SUPPLEMENT.

ALABIEV

- 20449 *The Nightingale & Rachmaninoff: Chanson georgienne (O Cease Thy Singing)*. Maria Cebotari (soprano), with orchestra.

ALBENIZ

- 20216 *Sous le palmier (Tango Flamenco) & Grana-dos: Danza Española No. 5, E minor*. Janine Weill (piano).

ALFANO

- 20642 *Resurrection—Kattuska, ce jour exquis, Act I & Pleure, oui, pleure, Act III*. René Maison (tenor), with orchestra conducted by Gabriel Cloez.

BACH

- 20262 *Cantata No. 21—Seufzer, Tränen, Kummer, Not & Willst du dein Herz mir schenken (Anna Magdalena Bach Notebook, No. 37)*. Lotte Leonard (soprano), with organ-violin and harpsichord accompaniment respectively.
- 20567 *Sarabande (from Suite No. 1, G, for unaccompanied cello) & Samazeuilh: Serenade*. Marix Loevesohn (cello, unaccompanied).
- 20321 *Suite No. 2, B minor: Rondeau, Polonaise, & Badinerie*. Orquesta Ibérica (Madrid), conducted by German Lago.

BERLIOZ

- 20240 *La damnation de Faust: Rakoczy March & Pazeller: Memories of Herkulesbad (march)*. Magyari Imre and His Hungarian Gypsy Orchestra.

BLOCH

- 20020 *Nigun-Improvisation (Baal Shem, No. 2)*. Tossy Spiwakowsky (violin), with piano.

BOCCHERINI

- 20475 *Quintet No. 3, E: Minuet & Allegretto*. Luise Walker (guitar), with string quartet.

BORODIN

- 20637 *Prince Igor: I hate a dreary life, & Act I & Dargomizhsky: Vanka*. Alexander Kraieff (bass, in Russian), with orchestra.

BRAHMS

- 20666 *Hungarian Dance No. 4, F minor (arr. Joachim) & Paganini: Caprice No. 20, D (arr. Kreisler)*. Tossy Spiwakowsky (violin), with piano.
- 20034 *Waltzes, Opus 39 (selection)*. Edith Lorand Orchestra.

BRIDGE

- 20173 *Cherry Ripe & Sally in Our Alley (settings of traditional English tunes)*. London Chamber Orchestra, conducted by Anthony Bernard.

CHAPI

- 20355 *Serenata de la Fantasia Morisca & Tarrega: Capricho Arabe*. Orquesta Ibérica (Madrid), conducted by German Lago.

CHOPIN

- 20230 *Etude, F, Opus 10, No. 8*. Klothilde Kleeberg (piano, recorded from a Welte Piano Roll made on November 11, 1905). (Reverse side—Grieg: *Norwegian Bridal Procession, Opus 1', No. 2*. Played on the piano by Edvard Grieg, recorded from a Welte Piano Roll made on April 17, 1906.)
- 20536 *Waltz, D flat, Opus 64, No. 1 ("Minute") & Camus: Badinerie*. Gaston Crunelle (flute), with piano.

CORELLI

- 20523 *Violin Sonata, E minor, Opus 5, No. 8: Prelude & Lully: Gavotte*. Lucienne Radisse (cello) & Jean Doyen (piano).

DARGOMIZHISKY

- 20637 *Vanka Tanka & Borodin: Prince Igor—I hate a dreary life, Act I*. Maria Kraieff, soprano, & Alexander Kraieff, baritone, in Russian, with orchestra.

DEBUSSY

- 20107 *Arabesques Nos. 1 & 2*. Marius-François Gail-lard (piano).
- 20227/ *Fêtes galantes, Set II (Les ingenus, Le faune, Colloque sentimental) & Gounod: Au printemps & Ou voulez-vous aller (see Gounod)*. Magdeleine Greslé (soprano) & Janine Weill (piano).

- 20190 *Masques*. Marius-François Gaillard (piano).
 20091 *Minstrels & Danseuses de Delphes* (Préludes, Book I, Nos. 12 & 1). Marius-François Gaillard (piano).
 20063 *Ondine & Hommage à S. Pickwick, Esq., P.P.M.P.C.* (Préludes, Book II, Nos. 8 & 9). Marius-François Gaillard (piano).
 20179 *La Puerta del Vino & General Lavine—Eccentric* (Préludes, Book II, Nos. 3 & 6). Marius-François Gaillard (piano).
 20189 *Suite pour le piano: Sarabande*. Marius-François Gaillard (piano).

DELIBES

- 20617 *Naila Valse (Pas de fleurs) & Le roi s'amuse: Passepied & Rigaudon*. Marthe Rennesson (piano).
 20025/ *Sylvia: Les chasseresses, Intermezzo, Valse*
 20026 *lente, Pizzicato, Cortège de Bacchus (Marche & Bacchanale)*. Opéra-Comique Orchestra (Paris), conducted by Gabriel Cloez.

DRDLA

- 20269 *Sérénade à Kubelik & Kreisler: Polichinelle* Serenade. Albert Locatelli (violin), with orchestra.

DUBOURG

- 20218 *Apache Dance (Valse chaloupee) & Padilla: Valencia*. Lew Stone & His Band, Alfredo Campoli & His Salon Orchestra, Don Rietto & His Accordion Band, all conducted by George Scott-Wood.

DUPONT

- 20612 *Le chant des ouvriers, 1848 (piano accompaniment) & Mossolov: Turkmenian Berceuse (unaccompanied)*. Le chorale populaire de Paris, conducted by Peters Rosset.

FALLA

- 20327 *Stete Canciones Populares Españolas: Nana (No. 5) & Nin: Canto Andaluz & Granados: El Majo Discreto & No Lloreis Ojuelos*. Ninon Vallin (soprano), with piano.
 20532 *La Vida Breve: Danza No. 1 & Valverde: La Corrida*. La Argentina (castanets), with orchestra.

FAURE

- 20323 *L'Automne, Opus 18, No. 3 & Clair de lune, Opus 46, No. 2*. Ninon Vallin (soprano), with piano.
 20324 *Dolly, Opus 56, No. 1 & Godard: Jocelyn—Berceuse*. Ninon Vallin (soprano), with piano and with piano and cello respectively.

- 20605 *Maria Mater Gratiae, Opus 47, No. 2 & Saint-Saens: Oratorio de Noel—Quare Premuerent Gentes*. Mmes Doniau-Blanc & Rozavenn (sopranos, in Latin), with string trio.
 20625 *Romance sans paroles, No. 3 & Godard: Courante & Ibert: A Giddy Girl*. Jean Dennerly (piano).

FELTZER

- 20066 *Scherzo & Mendelssohn: Song Without Words, G. No. 25 (arr. Kreisler)*. Gregor Piatigorsky (cello) & Karol Szreter (piano).

GARTNER

- 20246 *Viennese Dance No. 2 & Schumann: Widmung (arr. Liszt)*. Eileen Joyce (piano).

GLINKA

- 20023 *Ruslan and Lyudmila: Overture*. Orchestra conducted by Hans Knappertsbusch.

GODARD

- 20324 *Jocelyn: Berceuse & Fauré: Dolly, Opus 56, No. 1*. Ninon Vallin (soprano), with piano and cello and with piano respectively.
 20625 *Courante & Ibert: A Giddy Girl & Fauré: Romance sans paroles, No. 3*. Jean Dennerly (piano).

GOSSEC

- 20614 *Hymne à la Victoire, 1794 & Montéhus: Le chant des jeunes gardes*. Le chorale populaire de Paris, with orchestra, conducted by Peters Rosset.

GOUNOD

- 20228 *Au printemps & Ou voulez-vous aller*. Hanina Roland Dorgeles (mezzo soprano) & Marcel Gaveau (piano). Reverse side—Debussy: *Fêtes galantes, Set II—Colloque sentimental*. Magdeleine Greslé (soprano) & Janine Weill (piano).
 20360 *Faust—Waltz & Liszt: Grand galop chromatique*. Porzky-Norman-Rhode (three pianos).
 20093 *Mireille—Overture*. Grand Symphony Orchestra of Paris, conducted by Gabriel Cloez.

GRANADOS

- 20531 *Danza Española, E minor, No. 5 & Brandsholt: Tango Andalou*. La Argentina (castanets), with piano.
 20216 *Danza Española, E minor, No. 5 & Albentz: Sous le palmier (Tango Flamenco)*. Janine Weill (piano).
 20327 *El Majo Discreto & No Lloreis Ojuelos & Falla: Nana & Nin: Canto Andaluz*. Ninon Vallin (soprano), with piano.

GRETCHANINOV

- 20578 *The Captive, Opus 20, No. 4 & No More Carols, Opus 20, No. 2*. Roger Bourdin (baritone), with piano.

GRETRY

- 20644 *Céphale et Procris: Gavotte, D minor & Sammartini: Canto Amoroso. Armida Senatra (violin), with orchestra.*

GRIEG

- 20249 *Lyric Suite, Opus 54: Nocturne & Trygve Torjussen: April. Mary Barratt Due (piano).*
- 20230 *Norwegian Bridal Procession, Opus 19, No. 2. Edvard Grieg (piano, recorded from a Welte Piano Roll made on April 17, 1906). (Reverse side—Chopin: Etude, F, Opus 10, No. 8. Played on the piano by Klothilde Kleeborg, recorded from a Welte Piano Roll made on November 11, 1905).*

HANDEL

- 20044 *Concerto Grosso No. 5, D: 2nd movement (allegro) & 5th movement (Allegro vivace). Cologne Chamber Orchestra, conducted by Hermann Abendroth.*
- 20045 *Concerto Grosso No. 10, D minor: allegro (fugue) from the Overture & 5th movement (gavotte—allegro moderato). Record mislabeled. Cologne Chamber Orchestra, conducted by Hermann Abendroth.*
- 20174/ *Concerto for harp and orchestra, B flat, Opus*
- 20175 *4. No. 6 & Nadermann: Rondo. Lily Laskine (harp), with orchestra conducted by Manuel Rosenthal.*

HAYDN

- 20446 *Trio No. 1, G: 2nd movement (adagio cantabile) & Schubert: Nocturne, E flat, Opus 148. Weitzmann Trio (piano, violin, cello).*

HEYKENS

- 20183 *Ständchen & Kalman: Countess Maritza—Komm' Zigany. Alfredo Campoli (violin) and His Salon Orchestra.*

HILDACH

- 20255 *Der Lenz, Opus 19, No. 5 & In meiner Heimat, Opus 20, No. 2. Richard Tauber (tenor), with orchestra.*

HOLST

- 20215 *Diverus and Lazarus (carol) & God Rest You Merry, Gentlemen (traditional). Decca Choir (unaccompanied), conducted by Arnold Goldsbough.*

HUBAY

- 20222 *The Violin-Maker of Cremona—Intermezzo & Mozart: Idomeneo—Gavotte. Eda Kersey (violin), with piano.*

HUE

- 20579 *L'Ane blanc & Rachmaninoff: Lilacs & Rimsky-Korsakov: The Rose and the Nightingale. Germaine Cernay (soprano) & Gabriel Cloez (piano).*

IBERT

- 20625 *A Giddy Girl (Histoires, No. 3) & Godard: Courante & Fauré: Romance sans paroles, No. 3. Jean Dennery (piano).*

KALMAN

- 20183 *Countess Maritza: Komm' Zigany & Heykens: Ständchen. Alfredo Campoli (violin) & His Salon Orchestra.*
- 20204/ *Countess Maritza: Orchestral selections.*
- 20205 *Edith Lorand Orchestra.*

KREISLER

- 20266 *Liebesfreud (arr. Roberts) & Schön Rosmarin. Edith Lorand & Her Orchestra.*
- 20030 *Liebesfreud & Liebeslied. Orchestre Mascotte.*
- 20269 *Polichinelle Serenade & Drdla: Sérénade à Kubelik. Albert Locatelli (violin), with piano.*
- 20270 *Rondino on a Theme by Beethoven & Léciair: Sonata, D major—Tambourin. Jeanne Gauthier (violin), with piano.*
- 20260 *Sissy: Die Liebe kommt, die Liebe geht (Liebeslied) & Ich glaube, das Glück halt mich heute im Arm (Caprice viennois). Richard Tauber (tenor), with orchestra.*

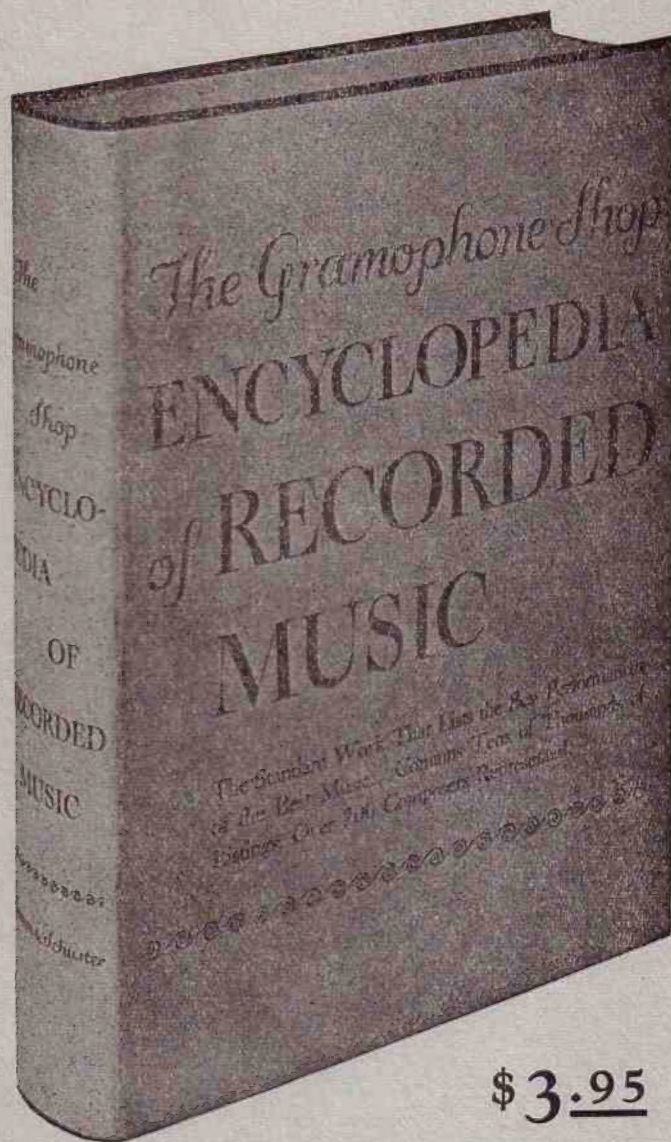
LECLAIR

- 20270 *Sonata, D—Tambourin & Kreisler: Rondino on a Theme by Beethoven. Jeanne Gauthier (violin), with piano.*

LEHAR

- 20389 *Friederike: O wie schön & Liebe, gold'ner Traum. Richard Tauber (tenor), with orchestra.*
- 20391 *Das Land des Lächelns: Beim Tee en deux & Kann es möglich sein. Richard Tauber (tenor, the first with Vera Schwarz, soprano), with orchestra conducted by Franz Lehar.*
- 20392 *Das Land des Lächelns: Lass eine Frau niemals allein & Ich möcht' einmal wieder die Heimat sehn. Vera Schwarz (soprano), with orchestra.*
- 20457 *Paganini: Selections. Herbert Ernst Groh (tenor), Tresi Rudolph (soprano), chorus, & orchestra, conducted by Otto Dobrindt.*
- 20344 *Schön ist die Welt: Liebste, glaub an mich, denn ich liebe dich & Schön ist die Welt. Richard Tauber (tenor), with orchestra.*
- 20346 *Schön ist die Welt: Sag'armes Herzchen sag & Bin verliebt, bin so verliebt. Gitta Alpar (soprano), with orchestra.*
- 20458 *Der Zarewitsch: Selections. Herbert Ernst Groh (tenor), Tresi Rudolph (soprano), chorus, & orchestra, conducted by Otto Dobrindt.*

"Though a quantity of other books has been produced to annotate the literature of recorded music with various degrees of critical thoroughness, this 'Encyclopedia' must be recognized as a source-book beyond compare." Irving Kolodin, in the NEW YORK SUN, 10/23/42



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